RUSSIAN GARB FOR WEE BOYS

AND SAILOR SUITS WHEN THEY ARE A BIT OLDER.

Such Are the Fashions of the Spring—They Make the Small Boy Attractive Without Rendering Him Freakish—Pretty Coats and Headwear—White Stuffs.

The small boy of to-day is in luck, so far as clothes are concerned. When he leaves the nondescript short frock period, during which he and his baby sister are dressed alike save for pink and blue ribbons, his clothes take on a combination of the practical and the picturesque that is most satisfactory.

From that time until he goes into the conventional sack coat and knickers he looks decidedly boyish. Yet there is no ugly monotony in his suits and it is quite possible to make him a striking and attractive little figure, without rendering him in the slightest degree freakish.

The Russian suits are the cornerstone of the foundation of his wardrobe, and the Russian suit admits of much variety within certain prescribed limits. The very small boy may wear a one piece Russian smock without knickers, but as a rule knickers accompany the smock even if they do not show, and unless the little man is a mere baby they do show slightly.

For the boy's tub Russian suit, any of the heavier and firmer wash stuffs is appropriate, but linen and piqué are the preferred materials, and even in these two much variety may be secured. Fine and course linen, rough and smooth linen, white and colored linen, plain and figured linen—all are satisfactory for the purpose, and the piqués of this season are more attractive than usual, appearing in cords of all grades of fineness, in lovely colorings and in both plain and embroidered effects. Some of the daintiest little suits for the wee boy are of pink or light blue piqué, trimmed in bands of embroidery insertion.

The Russian smock has fronts that cross in what might be called surplice fashion, with revers running the whole length of the garment, broadening on the shoulder to form a square collar in the back, but tapering to a two inch width at the bottom of the front. This collar or rever has a band of embroidery set in just within its hem, as will be seen by the sketch printed here, and the dickey is of white piqué embroidered with anchor design in the color of the suit.

The sleeves are, like most of the sleeves for such costumes, fairly full and plaited in at the wrist to form a moderately deep and close cuff. The belt may be of either the colored or the white piqué and fastens with a large pearl button.

Other suits similar in general plan have both embroidery insertion and edging to trim the collars; and there are, of course variations in the ornamentation of the shield or dickey. The embroidered emblem is sometimes framed in a wreath or half wreath, and often, instead of embroidery, one sees a narrow band of the colored material running around the shield, with the ends crossing in front.

A genuine sailor collar appears upon certain models, Russian in line; and very smart little linen suits in white or color have wide collars scalloped and buttonholed on the edges, with cuffs to match. The collars and cuffs may be plain save for the scalloped edge or may show a design of open-work or heavy blind embroidery, and the shield is embroidered to match.

The plain collars and cuff, buttonholed in contrasting color, are exceedingly effective and practical, and the buttonholing is speedy work for any woman proficient in it. A thimble or other round object and a pencil will make home stamping possible, so that there need not be even the expense of sending the material out to be stamped.

Scallops and buttonholing also enter into the plan of dainty linen suits, conforming more closely than those just described to the original Russian idea. The smock of such a costume opens down the side, with the trimming following the line of the opening.

In the model under consideration, the edge is cut in small scallops and buttonholed, and little embroidered sprigs are set in a line, at intervals, an inch inside the scalloped edge. This same trimming finishes the collarless neck line and the cuffs; and, on the side opposite the opening, is set a little pocket with embroidered flap.

Stitched bands of contrasting material trim many of the little boys' tub suits, and are always effective though inexpensive. Embroidered bands of linen or cotton are used in the same way, and very pretty trimming of this sort, with white or écru ground and Greek key or geometrical embroidery in red and blue are to be found ready made in the shops. Bands, with embroidered dots on a white or écru ground, are also sold by the yard, and when the color desired is not to be found, it is an easy matter to embroider such strips.

Bands of check or plaid cotton on the bias are used upon plain color, and some of the dotted materials also make pretty braid trimmings for plain tone suits. One sees, too, cotton soutache used in connection with contrasting bands, as in the model illustrated among the cuts, which was fashioned of fine blue and white striped material, trimmed in bordering bands of plain blue, on which ran lines of white cotton soutache.

Duck, chambray, seersucker and gingham are pressed into service both for Russian and sailor suits, the checked materials being reserved for the very smallest boys, while striped and plain stuffs are appropriate for the older ones. Among woollens, serge, cheviot and mohair are the chief favorites for the small man's costumes, and these materials are made in both Russian and sailor fashion.

The Russian smocks vary not only in trimming, but also in the arrangement of the fronts. They may button on the side in regular Russian style, or down the middle; they may have one box plait in the middle and plaits each side, or three box plaits, one in the middle and one on each side, or side plaits without any box plaits, or merely a fulness with no plaiting at all.

They may have a collar and shield, or a little standing band collar, or an eton shaped collar, or no collar at all. They may have belts of the material—the usual thing with a tub suit—or belts of leather.

It is a fad with some fastidious women to dress their children, both boys and girls, entirely in white during the summer—white linen, duck and piqué for the boys' tub suits, white serge for his wool suits—and the idea is a charming one, but an impracticable one, unless money is of no consequence, for white, to be attractive, must be immaculate, and to keep a small boy in immaculate white demands a tremendous supply of suits, constant changing and an indefatigable laundress. Even the mothers with the white fad put their tiny white clad laddies into overalls or jumpers for rough play hours, and in this way, the white suits are spared much.

When the Russian suit age is past the sailor suit is still the accepted thing, and for the woollen sailor suits nothing is smarter than the fine, dark blue serge for every day, and, if desired, fine white serge made up on the same lines for dress occasions.

These suits, with embroidered shields and chevrons, are made to order by the fashionable makers of children's clothes, but very good models may be bought ready made and are almost always more satisfactory than the home made article. In fact, the small boy's clothes are seldom made at home nowadays, and there would be little wisdom or economy in having them made there after the child has passed the time of sheer little hand made frocks.

The tiny boy wears Russian coats of tub materials, such as linen or piqué, or of cloth, serge, &c., with leather belts. Piqué or linen reefers and serge reefers, miniatures of those worn by boys a trifle older, are also correct. A little later come the mannish covert coats, and, indeed, after the boy leaves dresses behind, the plainer and more severely tailored his coat, the smarter it is.

For head wear are the bowl crown, roll brim sailors in fine white straw with white band and ends, and, perhaps, a soft white pompon, the square crown, roll brim sailor in plain mixed straw, the quaint Napoleonic hat with cockades and band, the patent leather sailor, the sailor cap. Then come the close caps of various shapes, beloved of school boys, and the soft felts, but those belong to older boys and to another story.

For the veritable baby boy are caps like those of the baby girl, too, and his baby coats are more or less like hers, though inclining more to severity of outline and trimming.

ALL THE VARIATIONS OF THE RUSSIAN BLOUSE SUIT IN LINEN AND COTION FOR THE LITTLE BOY.

Michigan College Girls Wed.

From the Chicago Tribune.

The University of Michigan has had 2,000 girl graduates since 1870, when the first co-ed was admitted to the college. Data collected by Helen L. Million, a Michigan graduate of 1887, show that these college girls have stood more than three times the chance of a long life that the average woman has.

The girl graduates for the first thirty years of Michigan's coeducational venture are used in this comparison. They are matched against the twelfth census figures. Only the first thirty years of graduates were considered because the more recent girls are not yet within the age limits of this particular census death rate for women. Out of the first 1,184 girls to leave Michigan only sixty-five have died. The census death rate for womankind in general for the same period of time is 228 out of every thousand.

Miss Million says that failure to marry cannot be claimed as a reason for the unusual health of these college women, for in this first thirty years half of the girls have married. In the marriage question it is found that college women are on the "eligible" list much longer than the home bred girl. A comparison of the wedding days of the fortunate half of the first thousand Michigan girls shows that nearly half of those married waited a few years after graduation before falling in love. The figures seem to indicate that a college woman does not become an "old maid" until at least ten years after graduation. Previous to this she is a "bachelor girl" and dangerous to unwedded men.

JEWEL BUYING, PARIS STYLE.

LUXURY IN SHOPPING AS FOUND IN NEW YORK.

Separate Room for Each Customer—Average Woman Can't Tell False Gems From Real—Beware of Buying From Your Friends—Even the Experts Err.

"There is absolutely no way for the average woman to tell the difference between false and real jewels, particularly when the jewels are in a setting," said a Fifth avenue importer of precious stones.

His shop is modelled after some of the exclusive Paris establishments and is designed to cater to the women who spend thousands every year for new bits of jewelry and in having rings, necklaces, tiaras, stomachers and corsage pins reset and done over according to the latest fashions. Here the customer does not jostle elbows with other buyers in front of a counter lined with showcases—there are no showcases.

Safes and vaults line the handsomely appointed main room, from which open smaller rooms lighted by windows reaching from floor to ceiling. The place is flooded with light, for how else could the beauties or defects of a stone be properly studied?

In one of these small rooms the customer takes a comfortable chair near a window and before a mirror. A table is put before her and from one or another of the big safes are taken trays of jewels, or small boxes of jewels if the stones are of highest cost, and these are placed before her.

Then if she really means business an expert points out to her the differences between the stones and gives advice as to the latest thing in settings. If she is especially fastidious a setting will be designed for her and the promise given that it will not be duplicated and that the order when completed will not be shown to any other customer.

Mrs. Jones, for instance, may meet Mrs. Smith in the elevator going to this jewelry establishment, but neither will be any the wiser as to what the other has purchased of the jeweller. Each customer while there will have a room and a salesman at her disposal.

"In Paris," said the jeweller, "this sort of place is common enough, but so far as I know this is the only one of the kind in the retail section of New York city.

"There is no particular reason," he went on, "why a woman should know how to distinguish between real and imitation stones, unless indeed she means to buy from private individuals. I never heard of a reputable dealer trying to pass off stones for other than what they were. It wouldn't pay him to do it, for the reason that sooner or later his deception would be found out and his reputation in consequence be practically ruined.

"Women, however, are often fooled in purchasing stones from friends and acquaintances. For instance, the other evening after the play I met at one of the restaurants a lady with whom I have had business dealings and who in the course of a chat pulled off her gloves and flashed a handsome amethyst ring before my eyes with the remark:

"'Now, tell me, Mr. Blank, is this real or imitation?'

"I gave a glance at the thing and then said in all sincerity: 'Really, madam, in this artificial light and without examining the stone with a magnifying glass it is impossible for me to tell. Come to my place to-morrow and I will answer your question with pleasure.'

"She came, and in a few minutes I told her the stone was an imitation—a suggestion it seems which she had received with bad grace the day before from her brother, who, although not a jeweller, knows a good stone when he sees it. The amethyst had cost what would have been a very low price for the real thing, but under the circumstances it was exorbitant.

"'How came you to buy it?' I asked the lady.

"Then it came out that while at Palm Beach the week before she met an acquaintance who had been plunging heavily at the card tables, had used up her supply of ready cash and was afraid to ask her husband for more. The acquaintance confided her troubles to the other and ended by saying:

"'See here, I will part with this ring for ——, naming the sum, 'which is only two-thirds of what I paid for it. Do you know any one who will buy?'

"The other woman thought she had a bargain—and most women you know, dearly love a bargain—and slipped the ring on her own finger, paying cash on the spot. Had it been a diamond or emerald that was for sale undoubtedly she would have been more careful.

"No, I don't believe there was any intention to cheat, for the owner of the ring mentioned that she had purchased it from a friend. Lots of jewelry changes hands in that way, and necessarily the buyers are a good deal in the dark as to its real value. Some people think they know a spurious jewel when they see it, but they don't.

"Even an expert would be apt to be deceived occasionally if he bought stones of Isnard. To illustrate:

"The other day a woman of wealth who has many handsome jewels, among which are some costly pearls which I sold her, came in here to see about a new setting for a corsage ornament. She was wearing a string of small pearls outside her collar which were of an exquisite pinkish tint; that is, they were neither a blue nor a cream white, but represented a shade which is extremely rare and very costly.

"'Let me compliment you on your pearls,' I said to her.

"She looked surprised, then laughed and finally said:

"'Do you really mean that?'

"'Why, certainly I do,' looking at the pearls more closely as I spoke. 'They are beautiful.'

"'Well, they are only imitations, and I gave them that pink tint myself.'

"'Do you mind telling me the secret?' I asked.

"'Not in the least, for I think it a huge joke. You see, in order to save my best pearls I bought this string, which I thought an excellent imitation until a friend the other day said bluntly that she thought they looked altogether too waxy. Soon after I went to the manicure's and while there I got an idea. I went home and one by one went over the pearls with pink nail powder, polishing them exactly as I would my nails, and now everybody, you included, is envying me my pearls.'

"Perhaps the easiest way to tell genuine stones, or rather the best quality stones, is by the color and before they are set. Often a setting is arranged to give a particular tint to a stone. There are stones which can't be guaranteed not to change color, like turquoise, for instance.

"The highest priced turquoises are a perfect blue, with scarcely a trace of green about them. Here is a string of beads I consider perfectly matched, which costs $1,150. As turquoises go, they are perfect in color and size.

"Here is a small string, just long enough to reach around the neck and clasp behind, which costs only $115, and this string in which the beads are larger is $175. So far as size goes the beads in the cheaper string are perfectly matched, but a keen eye can discover that here and there is one with a white or green tinge in it. In other words, every bead in the string isn't the perfection of tint.

"But supposing the larger, the perfectly blue string, is purchased to-day, I can't guarantee that the color of the turquoises will not change to a greener tint before a year is out, for this reason; turquoises are sensitive, and they respond quickly to the health condition of the wearer.

"Let a woman with a more than normal quantity of certain acids in her blood wear turquoises and they will deepen in color and go a shade off from a perfect blue toward a green blue. There are people, however, who prefer the green-blue to the pure blue turquoises, even though the latter cost more.

"The pigeon blood ruby stands at the head of the ruby family in cost and beauty—a color so bright and clear that it is difficult to describe, and as a rule the lighter color ruby fetches a higher price than the darker one. Here is a light ruby, however, which, although very brilliant and beautiful, has a flaw in it which lowers its price considerably.

"The flaw is a slight tinge of purple somewhere in its heart, which gives to the deep rose red of the stone a purplish tint. The average buyer would call it perfect, but a connoisseur knows better. It is less to be desired even than this much smaller ruby, which is a trifle too dark to come up to perfect requirements.

"In emeralds it is the medium shade, neither light nor dark, which brings the most money. This is a perfect example."

The unset stone the dealer held up was square and a trifle more than a quarter of an inch across. It gave out a light as clear as crystal and was of a vivid green. Its price was $6,000.

"A very light emerald is apt to look watery," remarked the dealer, sending the emeralds back to their niche in a safe. "The finest rubies come from Burmah and Ceylon, and the pick of the emeralds from South America and Brazil.

"The deeper the blue of the sapphire the finer it is. Compare these two, for instance, one much darker than the other. In the lighter one there is a white gleam almost, which is quite lacking in the other. That white gleam means a good many dollars off the price which I ask for the other. The cashmere sapphire is the best.

"One pretty sure test of a diamond is to find out if it will cut glass, but this can't be done readily, of course, with a diamond which is in an elaborate setting.

"If one wants to put money into only one diamond, or rather is able to purchase one only, it is best to select a steel white or what is called a blue stone. There are rare specimens of canary dismonds and some with almost a greenish tint in them, which are rare and bring fancy prices now and then, but as a general thing the perfectly white diamond is the best value. It is also the least easy to imitate."

THE CARE OF ORIENTAL RUGS

MILK BATHS DO THEM GOOD; NEED WATERING ALSO.

Points to Be Observed in Buying Them—Influence of Rugs on Human Beings—Harmony in Furnishings Essential to Comfort—The Field of Choice.

There are few things about a house that in a quiet way have more influence upon our humor than floor coverings. We often do not notice them directly, but nevertheless they have an influence upon one's subconscious self which is undeniable.

The rugs which cover our floors give the fundamental note to the scheme of our rooms. If they are of suitable color and strikingly arranged they give to the room a certain feeling of comfort, which is essential to the well decorated home; but if they are not, they destroy the whole effect of what may be otherwise a well appointed apartment. Frequently we do not realize that the reason a room gives us a cold, uncomfortable feeling is that its rugs are out of keeping with the scheme of decoration.

A rug must satisfy not merely our sense of sight, like a wall paper or pictures, but also our sense of touch, because we are constantly feeling it with our feet, and comfort must therefore be considered from this point of view. Too much care cannot be exercised in the selection of floor coverings.

Experience is the best teacher, and much of it can be obtained in buying Oriental rugs, but there are many people who buy a rug because its appearance appeals to them, and they feel sure it will go well with the scheme of the room they are choosing it for. More than this is required, however.

The rug should be examined carefully. Look at the back of it and see that it has not been cut. About one-third of the antique rugs will show signs of rents and tears, often made by the grappling hooks as the bales are shipped and reshipped. If these are small, a skilful repairer will easily mend the defect.

Hold the rug up to the light to make sure that the moths have not eaten it, lay it flat on the floor and make sure that it lies straight. Also look at the nap and see that it is not worn to the warp.

The most important thing to remember is to examine the selvage. If this is worn away the rug is not of nearly so much value. Its usefulness can, however, be preserved by overcasting to hinder it from fraying. Never buy a rug when it is so much worn that part of the rug itself is missing at the ends.

These points being kept well in mind, there is a rich store to choose from—rugs from Persia, Turkey, Asia Minor, Turkestan, the southern part of Russia, Afghanistan, Beluchistan and a few from India.

The most expensive and beautiful rugs are Persian, and they come to this country in great quantities. Kirmans, Sehnas, Kurdistans, Khorassans, Serabends and Feraghans are the best kinds. Then there are the Anatolian rugs from Turkey; quite a variety come under this head from Asia Minor.

The Bokhara rugs come from Turkestan and some from Afghanistan. Several kinds of rugs, namely, Kabistans, Shiruans, Chichis, Darbends Karabaghs, Kazaks, Gengias Soumacs or Cashmeres, come from Caucasia in Russia. From India we get the large rugs, but they are mostly modern, and many machine made rugs, copies from Persians, are also sent from India.

The most desirable and original rugs are the Persians. They are made very carefully by hand on looms of primitive construction, the only tools used being a pair of shears, a comb and a mallet. No changes have been made in the mode of weaving or in the pattern used. The Orientals have not the same craze for novelty that possesses the Western people, and much of their success in rug making is due to this fact. There is much individuality in their rugs, each designer making his own pattern.

A Persian never stands upon a rug with his shoes on, but always uncovers his feet; this is the reason so many beautiful rugs have been preserved. The dyes used in these old rugs were all vegetable, made by a process of fermentation; the secrets of these dyes are jealously guarded. Of late years Orientals have often used aniline dyes, much to the detriment of the rugs.

Bokhara rugs are among the most durable of Eastern rugs, but the antique ones are very rare; they come in deep reds with square little figures all over them. Anatolian rugs are close and fine in texture and are celebrated for their rich colorings of blue, green and red.

Many designs are used: one of the most popular is called the Temple. It has a plain centre of green and red with a pointed design at one end supposed to represent the entrance to the mosque. Many of these rugs have these pointed arches. When a rug is laid on the ground by an Oriental the arch always points toward Mecca.

Antique Daghestan rugs have been used by the Persians for prayer rugs for generations. They are very beautiful in soft toning colors, but they are becoming very scarce.

Different from other rugs are the Killims. They have no nap and are woven with a needle and are alike on both sides. They are used for portières, couch covers and table cloths. They are too light in weight to be used as winter floor coverings, but are ideal for summer cottages.

Beluchistan rugs resemble Bokharas. They are somewhat crude and simple and come in numerous designs. Browns, reds, and purples are the usual combination of colors, but their charm lies in the beautiful bloom that most of them have. The wool used in making them is particularly soft and silky. These rugs may be known by their elaborate selvages, which are sometimes 16 inches long in moderate sized rugs. Wonderful patterns are shown in these selvages.

Samarcand rugs are Chinese in character and form a class by themselves. They are bold in design and are yellow, orange and red in tones, and are coarsely woven. They make suitable rugs for dens.

People who own good rugs are often very careless about sending them away to a carpet cleaner without knowing anything at all about the process they will undergo. A rug requires washing about once a year. The Orientals give this invariably to their rugs. They are first soaked in milk and then rinsed, cleaned and rubbed dry. The milk gives back to the wool its essential oil and it becomes shining, soft and silky.

This is supposed to be a secret, and certainly few know of it. Another Eastern method is to rub the rug with oil and rice meal, but the first is the more satisfactory way.

Once when visiting the establishment of a rug importer in the hot days of August the writer was interested in seeing the men come forward with watering cans and water the rugs that were stretched on the floor, looking for all the world like gardeners.

In washing rugs a very simple way is to take them out on the floor of the piazza, scrub them thoroughly with warm ammonia suds, and rinse with several waters until all the soap is removed. The rug must be left to dry on the floor while the tacks are still in it. It will not shrink, roll or pull out of shape and will appear rich and mellow and alive with glowing color.

WOODS FOR FURNITURE.

Objections to Oak and Rosewood—Walnut's Day Gone—Seasoning Mahogany.

Some of the best cabinetmakers of New York are chary of working in oak. Really old and well seasoned oak is hard to get and harder to work.

There is no great quantity of old oak furniture in the market, and old pieces that would supply large enough lumber for important work are seldom found. New kiln-dried oak is uncertain, being liable to warp and crack.

Panelled articles can be made of such material with some safety, but large solid articles are likely to give a bad account of themselves at the end of a winter in a steam heated house.

Rosewood also the best cabinetmakers distrust. This wood has a peculiarly oily quality that makes it uncertain when glued. For this reason rosewood is used chiefly as a veneer. Thin sheets lose much of their oil and take glue satisfactorily.

Solid rosewood furniture is hard to find. Rosewood veneer is placed upon cherry, or even pine, and it is not uncommon to find that the pine underneath has cracked, and in doing so has split the veneer. Such a defect is sometimes cured by the use of paste, but sooner or later the gap reappears.

Native walnut is no longer a favorite with the cabinetmakers. This wood was in effect exhausted a quarter of a century ago or more, and it is now as expensive as mahogany and by no means so beautiful.

Some people up in The Bronx are burning walnut on their hearths, and a speculative person near the city line has some enormous walnut logs lying out in the weather neglected because the lumber merchants do not expect to get their supply of walnut from New York city. French walnut is still used for gun stocks because of its relative lightness, durability and beauty. Circassian walnut is also imported and used much in interior decoration.

Chestnut is a good deal prized, not for furniture, but for wainscoting and for doors. It is sometimes put up in the rough with good effect, and sometimes oiled and polished, when it is remarkably beautiful considering the cost.

Gulf cypress is used with great effect in like fashion, and when filled and oiled it makes one of the most beautiful of woods for inexpensive interior decoration.

Cherry was the old substitute for mahogany, and it is still a favorite wood with the furniture makers. It is, however, not easily obtained in a properly seasoned condition, for proper seasoning makes it expensive.

The fact is that with cherry, as with oak and mahogany, the seasoning is an important element of cost. The cabinet maker who must sink his capital for two or three years in wood that is undergoing the process of seasoning finds it hard to compete with those who use kiln-dried material.

Some of the latter is seasoned in a very few weeks. It looks well and it stands until the test of changing atmospheric conditions is applied, when it shows its weakness.

Mahogany is the favorite wood with the best cabinet makers. There is a vast amount of seasoned mahogany to be had from ruinous old articles made in the last century when the rage for mahogany was well developed; and while the new mahogany is less beautiful than the old, purchasers of furniture seem to have learned that it is worth while to have the new wood well seasoned.

A skilled East Side cabinet maker pointed out the other day a mahogany log sawn into boards and carefully laid end upward against a building in the rear of his shop. The upper ends of the planks were protected from the weather by a piece of rubber cloth.

The owner could have had that lumber kiln-dried in five or six weeks. He expected, however, to give it a year or more of open air seasoning, then to place it in a rack near the ceiling of his workroom, and later to place it for a considerable time near the workroom stove.

If, as often happens, the original log had lain for the better part of a year under water, the seasoning of that mahogany would have occupied between two and three years. The original cost of the log was about $200 and the interest charge alone at 5 per cent. would have increased its value by 12 or 15 per cent.

Garden in a Wine Cellar.

From the Irish Independent.

What was formerly a wine cellar on Usher's Quay, Dublin, is now an underground market garden, growing sea kale, rhubarb and mushrooms in profusion.

The visitor to the underground city "farm" is lighted through the former wine vaults by a lantern. The produce of the "farm" is sent to market twice a week, and it is said that the sea kale produced in the vaults now commands the highest price in the Dublin market.